

# the McGill Daily

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Montréal, Québec

## Sensitive guy prowls social landscape

by Nairne Holtz

*Times are changing. And sensitive guys say they're right for the times.*

*One of the newest animals to prowl the '80s social landscape is the Sensitive Guy, those men who aren't too stiff to cry or too shy to tell everyone about it. One such tamed beast is Stefan S. (not his real pseudonym), whom we found at a local café in the act of detailing his shortcomings to a young woman.*

*We managed to distract his attention long enough to obtain the following interview:*

**Question:** What exactly are sensitive guys and how did they come about?

**Answer:** Well, I don't normally like to speak for a group because that's a very male-identified trait, but I will anyway. The way I see it, times are changing, and sensitive guys are those men who see the need to change or be... left behind. For me it started when this woman I was dating sort of turned into a feminist.

**Q:** That made you more responsive to women's needs?

**A:** Absolutely. I found she wasn't paying attention to me when I talked about my job, my university courses, or even the little bald spot on the top of my head that's thinning really fast — see? (he leans over). So, all of a sudden we had nothing to talk about after coming back from dates. I thought our relationship was over until I decided to read some of those books she'd been reading.

**Q:** And that made you more responsive to women's needs?

**A:** Oh, absolutely. After reading the books, I could see exactly what feminists didn't like about men. So I went to my girlfriend of the time and said, "Look, I'm dominating, insensitive, patriarchal, and on average, I can earn much

more than an equally qualified woman. Let's talk about it." She did, and we had something to relate to again. Our relationship was allowed to run its course on an even keel. It worked with other women I went out with, too.

**Q:** You're not very responsive to women's needs are you?

**A:** I think I am. Whenever women have a need, I try to respond with one of my own. That way we're more equal.

**Q:** Are you saying that you haven't learned anything about yourself by being a sensitive guy?

**A:** That's not what I'm saying at all. Since I've been a sensitive guy, I've gotten more in touch with my feelings. I can appreciate beauty in the world around me, I have a less goal-oriented approach to my career, and I've learned to cry since the manual arrived. I'm not like other men anymore.

**Q:** How so?

**A:** Well, I've progressed beyond the he-man approach to life where aggression is something to be rewarded and you put a tough exterior before the world. I'm not interested in impressing anyone by my physical prowess or by acting like a cave-man.

**Q:** You've made a conscious decision to reject these unhealthy attitudes

then?

**A:** They never really worked for me, anyway. **Q:** Hmm. Maybe you could offer some insights into your lifestyle — with a few tips for the aspiring sensitive guy.

**A:** Sure, I do have some ideas for other men. I guess the first thing I'd mention is the importance of the correct friends to a sensitive lifestyle. Having a gay friend is very important.

**Q:** You mean friends.

**A:** No, that's friend in the singular. You see, it's important to maintain contact with an oppressed male group, and prove how open-minded you are. One gay friend does just fine for that. If you have too many gay friends, a sensitive guy might give off the wrong... messages to women. Lesbians are another matter, though. When you can tell your date, "As I was talking to Sarah yesterday — she's a lesbian, and I'm the last man she's close friends with" — then you're in the sensitive guy club for life. Of course, actually, being gay is going a bit overboard — for me anyway.

**Q:** You certainly have some... unique political beliefs.

**A:** I've been told that. Something like that, anyway.

**Q:** Besides who you're seen with, are there any other lifestyle changes a novice sensitive guy should make?

**A:** Well, your position on sports is another choice that says a lot about a man's sensitiveness.

**Q:** How so?

**A:** There are sensitive sports and he-man sports.

Sensitive sports aren't limited to big-muscled men competing. They're open to both men and women; sports like jogging, swimming, cycling and so on are ideal sensitive guy sports. It's a good idea to talk about how good it is, too — especially to women who can appreciate your progressiveness. After you finish that pool length, casually state, "You know, I really enjoy swimming because of its non-competitive nature," or "Well! Sports where you don't have to be violent are so much better!"

sitized.

**Q:** I see... If you don't mind us saying this, most of your responses seem geared towards meeting women — feminist women anyway. Have you modified your sexual life to accommodate this?

**A:** You bet. The cave-man approach is dead for sensitive guys. One good alternate way to work things is to say, "You really look tense, how about a nice foot massage?" That can lead just anywhere...

**Q:** What about the act itself? How is that changed?

**A:** Well, the tyranny of man-on-top, woman-on-

**Q:** That's as far as the changes go?

**A:** Oh, not by a long shot. One thing I've found is that there's nothing women hate more than men just rolling over and going to sleep after sex. That's really... insensitive. So after I've just made love, I always make sure to spend the time afterwards in gentle touching and caressing.

**Q:** Now that sounds like a positive change.

**A:** Absolutely. I figured out that it takes the same amount of time to fall asleep whether you roll over or do this caressing business. So it's not like it's an effort or anything. Sometimes your lover gets aroused again, so it's just good sense to do it.

**Q:** What about the woman's pleasure?

**A:** Ohhh. You mean the clitoris thing.

**Q:** Uh, something like that, yes.

**A:** See, that's another area where the whole equality issue comes up with sensitive guys. When your lover raised that question, you had better be prepared to deal with it. That's even if you find the area down there personally distasteful. Where equality comes in is that it often... obliges women to do something in return, something they might not ordinarily do. It all balances out.

**Q:** That's sick.

**A:** Hey, you asked for honest answers. My name isn't going to show up anywhere in this, is it?...

*Feeling a bit nauseated at this point, the interviewers ended their chat with Stefan S., leaving him S. to read Simone de Beauvoir's Second Sex, over a cooling cup of herbal tea.*

*As they left, a familiar faint voice could be heard from the café even over the noise of the street: "Hey, would you like to talk about pornography from a male perspective? I have some feelings I'd like to share with the right person..."*

*Reprinted from the Dalhousie Gazette by Canadian University Press*

"Look, I'm dominating, insensitive, patriarchal, and on the average I earn more than an equally qualified woman. Let's talk about it."



**Q:** What exactly led you to this critique of traditionally masculine sports? Was it recent socio-psychological research on the effects of aggression in sports?

**A:** Yeah — uh, absolutely. That, and the fact that I never was any good at them anyway. I must've seen what trivial, useless sports they were even before I was sen-

bottom sex is definitely over, let me tell you. It's important to let your girlfriend know how strongly you feel your sexual habits should be balanced, with her in command some of the time, and you on top at times also. If you work it just right, when you're kinda tired or bored you can let her take charge. That way, when you're in the mood, you can get on top and it'll be your turn.

# the supplement



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# MSS Executive get salary hike

by Alan Weiss

The MSS Executive Committee failed to abstain from voting on a motion to award themselves a summer salary at an MSS Council meeting on April 18, 1985, thereby opening themselves to accusations of conflict of interest.

The official minutes of the meeting note the objections raised by Ramesh Singal, Representative to the McGill Senate and Board of Governors.

At that time, Singal said, "the Executive should not have voted on this motion as it was a conflict of interest."

The minutes suggest Singal's opinions were voiced only after the motion had been voted on, and MSS Vice President (Internal) Michael Orr claims "abstention hadn't crossed my mind." However, one council member, who wishes to remain unnamed, remembers otherwise:

"In the minutes it is noted that the point of conflict of interest was brought up by Mr. Singal after the vote, but this is wrong. In reality, it was brought up way before the vote took place.

"If this type of issue was brought up before a Board of Governors meeting or at any corporation, the executive committee would abstain as a matter of procedure."

The Councillor said that when the issue was brought up by Singal, President James Green acknowledged the point, but said he was going to vote anyway.

Singal was unavailable for comment.

The motion was voted on by open ballot, and a tally is not reported in the official minutes.

The Councillor, two other council members and Amy Kaler, Undergraduate Representative to the Board of Governors, both recall that the vote was close enough that an executive abstention would have resulted in the motion being defeated.

MSS Vice President (External) Luc Joli-Coeur remembers differently. He said the ballot was "not a close vote."

Green agrees that the motion would have passed "regardless of the participation of the executive committee."

The motion in question, the Summer Works Project for Executive Committee Members, granted to each member of the executive a salary of \$5.00 per hour for a 40-hour week from May 1 through August 31.

Each executive was required to reside in Montréal for the full time period. Gracie Mimran, VP University Affairs, worked and received payment for 20 hours per week due to other commitments.

Green pointed out that the President plus one other executive, usually VP finance, are provided a summer salary by

the MSS constitution.

However, the salary provided to the president and the one VP is \$4.00 per hour. By voting for the motion, Green was in fact

voting himself a 25 per cent raise.

No procedural guidelines exist in the MSS constitution to cover conflict of interest situa-

tions. Green points out that previous executive committees have not abstained from voting on similar motions.

All members of the Executive agreed that creating an appropriate set of guidelines is a good idea.

Promised Green: "We are planning to iron it out once and for all this year."

To the members of the Executive, the important issue addressed in the motion was not the salary, but having a cohesive Executive Committee functioning full-time over the vital summer months, the only time available to plan for the coming year.

"It was more important that everyone worked than what the actual salary was," Green said, "If we hadn't been paid over the summer, we would have had to work elsewhere. And Banque Nationale and IBM contracts obtained over the summer have brought in a total of \$13,500, enough to cover our salaries."

(In fact, the Banque Nationale contract earned the MSS \$7,500, to be used towards purchase of IBM computers for the administrative offices of the MSS. \$6,000 from IBM will be broken down into a \$3,000 check for executive office

continued on page 10



Daily photo — Art Lem

## Liberal bulwark graces McGill

by Joe Heath

For 25 minutes, McGill's campus was graced by the

presence of Robert Bourassa, leader of the provincial Liberals, who opposed tuition increases in his speech to some

150 students in Moyse Hall Tuesday afternoon.

Bourassa assured the half-filled room he was "not back in politics to become prime minister, but to help the youth of Québec."

Rising tuition fees, unemployment and enormous provincial and federal deficits were cited as the major concerns of Québec's youth. According to Bourassa, higher tuition fees would cripple students yet fail to significantly reduce university deficits.

Bourassa stressed government deficits must be "dealt with," but failed to mention how. Deficits have to be reduced either by increasing tax revenue or cutting government spending.

"The most important solution is to increase the level of investment," said Bourassa, who currently touts a \$50 billion enlargement of James Bay's Hydro-electric facilities.

He also intends to stimulate investment in Québec by changing language law Bill 101, removing its "exaggerations." He wants to abolish French-only business sign regulations and encourage English university graduates to remain in the province.

Bourassa believes unemployment rates under three per cent, as in Switzerland and Norway,

are possible in Québec, but did not explain why or how this could be achieved. He also failed to reconcile this goal with his determination to modernize Québec's economy with labour-saving technology.

During question period, Bourassa often simply referred the inquirer to Party documents. He answered McGill Students' Society VP External Luc Joli-Coeur's specific questions on tuition policy by saying he did not wish to repeat what the party had already publically outlined as its position.

Asked whether he supported the declaration of Québec as a nuclear-free zone, Bourassa noted defence is a federal jurisdiction, and he did not wish to repeat what the party had already publically outlined as its position.

On the subject of the constitution, he said his government would sign as long as Québec gains veto privileges in the appointment of Supreme Court judges and the formulation of immigration policy.

His speech was sponsored by Action '85, a McGill student group organizing activities for the International Year of Youth.

## CAMPUSPEAK

by Mike Gordon and Strother Purdy

The fiery editorial published in the previous issue of Daily (Sept. 23 — "Not a Love Song") denounced "Ye Olde Engineer's Songbook" as "misogynist trash."

The controversy that followed in its wake has been as heated and as long-awaited as the editorial itself.

Reactions to the editorial ranged from outrage and fury to mocking indifference. Many people have either written letters to the Daily or come down to the office to express support or outrage.

In response to this controversy, and as a general interest in student opinion on the subject, the Daily decided to randomly ask students the following question: "How do you feel about the Engineer's Songbook?"

"I've seen worse. Besides, if people don't like it they can read something else. For me it really doesn't matter."

Lambert Simard  
Management U2.

"I cannot believe they (Engineers) would publish something like that, even in the context of a joke. Thank God they are only building bridges."

Gillian Lee  
Arts U3.

"I just heard about it, I don't really get involved. I think engineers are obnoxious anyway. It doesn't really seem to fit in with the idea of Education and Engineering, though. I never thought you could equate sexism and Engineering; I guess here you can."

Jessica Bellone  
Math U3.

"The article implies that

every engineer is a sex-crazed maniac, and I don't think that's fair."

Elizabeth Smyth  
Arts U1.

"I wonder what the male engineers would say if the female engineers had songs that put the men down in the same fashion."

Steve Watts  
Arts U2.

"I think it's great because everyone it pisses off are jerks. I just like it for its shock value. I think that it's mostly unthinking reaction."

Maurice McGinley  
Arts U3.

"Given that the engineers are a wild bunch, it suits them, their style. However, in terms of the general public, it's not as clean as it should be."

Eddie Fernandez  
Management U3.

continued on page 12



A definition of pregnancy: a woman who has been colonized.

Sybil Plank

# the McGill Daily

75th year of publication

hyde park

## AIDS Victims alone

You've heard about AIDS. You probably know what the AIDS virus (HTLVIII/LAV) does to your immune system and maybe you even know the different disease that most commonly infect your body in cases of full blown AIDS. Maybe you even know the percentage breakdown of the high risk groups and their number of deaths respectively. You might even know enough to write a fairly good synopsis of the AIDS situation, medical background included.

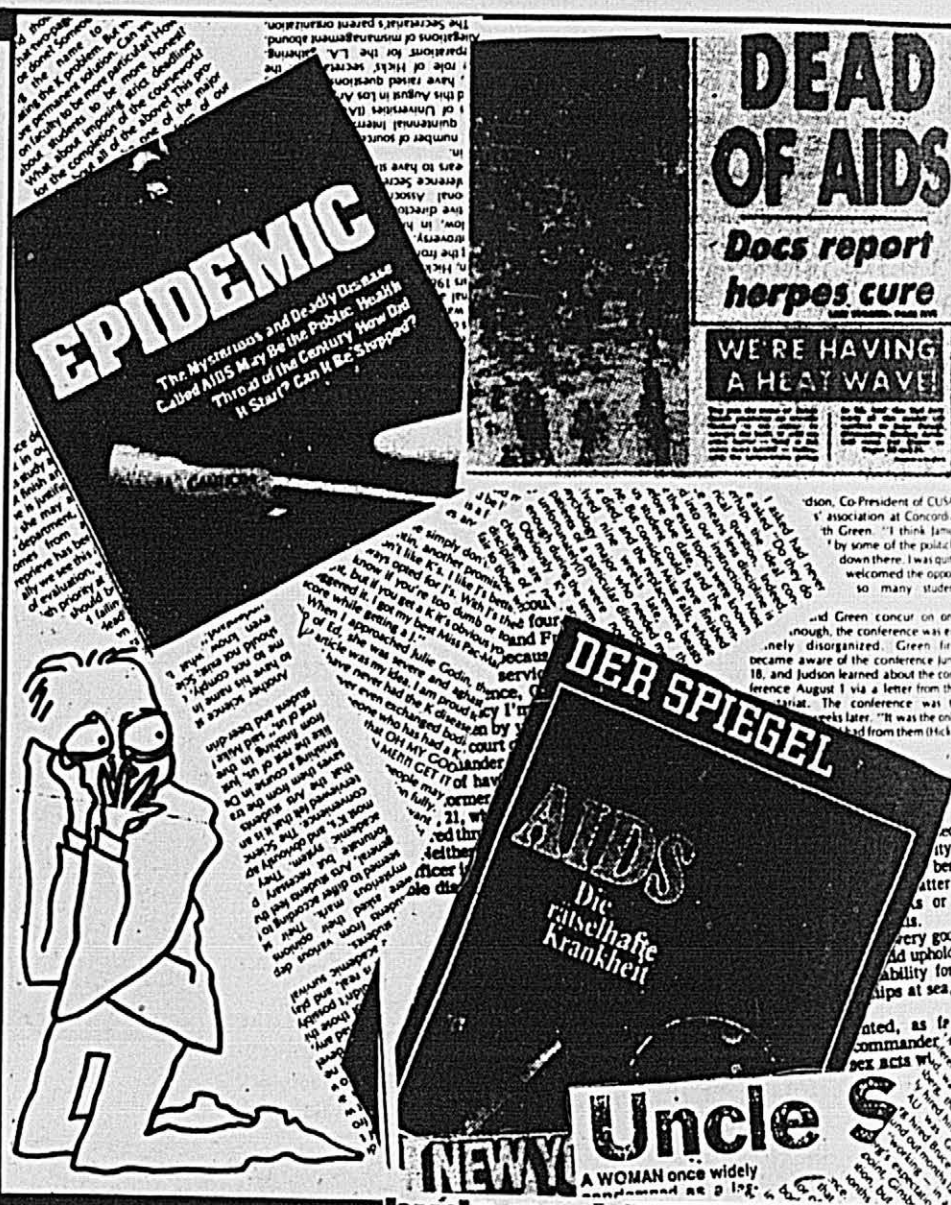
But do you actually know someone with AIDS? Do you know the pain and anguish that thousands of people with AIDS, with their family and their friends, have gone through? The chances that you will get AIDS grow greater and greater every day. I don't want to scare you with these figures, but the number of people with AIDS more than doubled last year in Canada (105 to 275 by August, 1985). The numbers are going to keep going up. In 1981, there were less than 1,000 cases in the U.S. — now there are over 13,000. There is a new AIDS case every hour of every day, and most of those people die within two years. This is going to happen to Canada if nothing is done to stop it.

AIDS is spread from person to person through the transmission of the bodily fluids — semen, blood, urine, feces, tears, and very possibly saliva — from one person to another. The transmission of these fluids is most common during sex. So to stop the spread of the AIDS virus, those people who are sexually active must not consume any of these fluids either orally, anally or vaginally. That's a lot to ask someone. It means you can't deep kiss anyone, you can't have oral, anal or vaginal sex without a condom. "Sorry, I'm into safe sex," does not exactly present a sensual image. Gay and bisexual men constitute 75 per cent of the AIDS cases in Canada. Attitude problem or no attitude problem, these people need help.

So who is helping gay and bisexual men? You hear a lot about kids getting kicked out of school because they have AIDS, but when was the last time you heard about the problems of gay men, IV drug users or Haitians (the largest number of AIDS patients in Québec). There are actually some wonderful groups in the U.S. and Canada who are helping AIDS victims socially, emotionally and financially. But this is a full-time job and many of these organizations don't have the time to educate the community at large, much less form a support system for people in high risk groups. The Canadian government is actually doing a better job than the American government in educating the public. With educational pamphlets, and posters issued by the government as well as gay and health organizations are starting to get the message across. But there is still very little being done to support the high risk groups socially and emotionally. There are almost no AIDS counselling centres for people who just want to talk, no workshops being offered, and very few information and crisis hotlines. As well, these high risk peoples have to deal with homophobia, racism, and other prejudices in local health facilities in day to day life.

This year on campus there has been an AIDS committee formed. It is an official sub-committee of Gays and Lesbians of McGill, but that does not mean one has to be gay or lesbian to join. In fact, every sexual orientation is represented except heterosexual men. The purpose of this group is to lessen the spread of AIDS through different informational, educational, and social methods. Hopefully, we will not only be able to help the McGill community but the Montréal community as well. Even if you don't want to help out, think about what is going on and next time you see an AIDS pamphlet or article, read it. The next time you see someone sitting behind an AIDS information booth, say hello. At least let us know that you know we're out there and you care about what we're doing. This is going to be one of the hardest fights we've ever faced and we need any sort of support we can get, or we're not going to make it.

The McGill AIDS Committee



hyde park

## Meet international crossroads

Canadian Crossroads International is a developmental organisation that sends Canadians to work in developing countries in Africa, Asia, Central and South America, and in the South Pacific. The placements are short-term and the focus is on integrating into a local community as fully as possible. Upon returning to Canada, participants engage in development education to share with other Canadians what they learned while overseas.

This year the International organisation has a McGill branch, McGill Crossroads. We will hold an orientation meeting tonight at 7:30 pm in rooms 425-26 of the Union Building. Several McGill students who have been to such overseas countries as Kenya, Cameroun, Zambia, Singapore, Suriname, and Costa Rica for Crossroads will make short presentations. We will also present the N.F.B. film "Tilt" about exploitation of Third World countries' natural resources by the First World. A short discussion will follow.

Anybody interested in Third World concerns — whether it be to come to meetings to gain some insight or to actually volunteer to go overseas — should come to our meetings, to be held every second Thursday at 7:30 in the Union Building. In particular, everyone is very welcome to our first meeting on September 27.

Keith Martin  
McGill Crossroads

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# Siberry molds Pop textured musical image

by Robert Costain

Popular music, by its very nature tends to confine itself to simple ideas and imagery. To remain truly popular, it cannot become too specialized or abstract. In view of this limitation, many popular musicians fail to explore the musical and lyrical avenues open to them, with the result that popular music ends up a bland, homogenized, pre-packaged "product." All too often, the assumption is made that vivid imagery or complex arrangements are lost on a popular audience.

Fortunately, there are a few artists who are willing to take a risks in order to keep popular music interesting. One of these artists is Jane Siberry, whose third album and second major release, *The Speckless Sky*, proves that one can be adventurous and yet accessible at the same time. Like Laurie Anderson, a contemporary to which she has often been compared to.

Siberry has had the misfortune of being saddled with the classification of "performance artist." While both artists have brought together the media of music and poetry in an innovative manner, their music remains popular in the broadest sense of the word.

*The Speckless Sky* is not a collection of obscure lyrics and disjointed electronic noise. It is

musical storytelling on a very approachable level. Unlike conventional music, it is apparent that this form of music was composed using a different approach. The lyrics seem to be the primary consideration in the songwriting process; the music being molded around them. Because of this, the music reflects the mood and intent of the lyrics much

more closely.

A pleasant combination of synthesized strings and keyboards and standard rock-pop arrangements, the album never grates or challenges one's definition of music. The musicians play as a cohesive unit, without distracting solos, because the band's primary consideration is to use the music as a medium for

Siberry's poetic observations on modern living.

Though Siberry might have delved into more unconventional instrumental and vocal methods — even she allows herself to drift into complacency once in a while — *The*

*Speckless Sky* stands as an impressive follow-up to her 1984 breakthrough album, *No Borders Here*. If this rising young Canadian star can strike the tenuous balance between innovation and popular accessibility, it may inspire other artists to be more adventurous.

## pinsJazzspinsJazzsp

by Stephen Solyom

*Al Jarreau in London*, as you may have guessed, was recorded live last year at Wembley stadium in London, to be exact.

As with almost all other live albums I've heard, I found myself asking why someone had decided to release this recording at all.

After a string of hit albums (*Breaking Away Jarreau* and *High Crime*), it was inevitable that a retrospective of some sort would be forthcoming. However, there's no reason with this record is that everything on it has been done better somewhere else. Instead of putting out this album, a greatest hits package would have been far more appropriate.

As it is with three good, recent studio albums available,

why it should have been this one.

A live recording should bring out something that for one reason or another is not captured on studio records. But on *In London*, Jarreau's voice is the weakest I've ever heard it.

This in itself is a shame, but when a weak voice is juxtaposed with brilliant instrumentation, it is doubly disappointing. The live arrangements by Bobby Lyle are lush and energetic — real ear-openers. Unfortunately, they set off Jarreau's voice too well. He comes across in whiny, nasal manner.

I've rarely heard such a poor performance from a vocalist of Jarreau's stature. The songs sound hollow without his usually strong singing anchoring them. The real problem there is really no reason to spend any money on this one. I can't recommend *Al Jarreau in London* but if you like funky, jazzy pop and you don't already have *High Crime*, get it. Otherwise, stick to Michael Franks and pick up a copy of his latest, *Skin Dive*.



## Morrison live

by Marnie Waxman

*Van Morrison's Live at the Grand Opera House Belfast* was recorded in March, 1983, but up until now, it was only available as an import.

It contains no renditions of early classics such as "Moon-dance" or "Brown-eyed Girl." Instead, the album consists of his post *Wavelength* material of more spiritual works.

Songs such as "Dweller on the Threshold" and "It's all in the Game" correspond with Morrison's earlier material from *Astral Weeks*. His only alteration is his transition to more religious lyrics, as in

"She gives me Religion" and "Rave on John Donne".

"Rave" is a tribute to Donne, who is famous for his religious poetry. All of the songs on the album possess gospel type back-up vocals sung by three women — the effect is a certain etherealism.

Along with Morrison's electrifying vocals, is a ten-piece ensemble of musicians consisting of Pee Wee Ellis on sax and flute; Mark Isham on synthesizer and trumpet; John Allair on organ and piano; and Tom Donlinger on drums.

For a live album, the sound is surprisingly very crisp, clear and refined. The only way to tell that it is a live album is by the applause after each song. Morrison does little talking to the audience, so this album could deceive anyone into thinking it was pre-recorded.

Over the course of the 15 albums he has made since the 1968 classic "*Astral Weeks*," Van Morrison has become a cult figure. He is one of the few remaining artists who has not sold-out to the commercial recording industry. He has become a legend to many because he sings from his own life experiences. In the song "Cleaning Windows," he tells of his days growing up in Belfast cleaning windows and playing the sax on weekends, and of his emulation of Jimmy Rodgers.

*Live at the Grand Opera House Belfast* will not gain him any new followers nor gain him entry into the top 40. This is an album for his fans that have been listening to him for a long time. As Morrison says, "There are people that buy my albums and that's all I need."



## Bam Boo bland

by Richard Rosensweig

Tomorrow night at the Union Ballroom there will be hundreds of students partying to the music of the Spoons. What most of them will not know before hand is that they will also be treated to a performance by Bam Boo, a Peterborough, Ontario band, who will be making their debut in Montreal.

This could be the breaking point for group as they have just released their first album (*Stop All Distractions*) and their first single (*Come Day Oh Night Eh*). The record is a mix of traditional rock an-

thems and R&B dance tunes. The one exception is *Come Day Oh Night Eh*, which is a Calypso flavored quasi-disco tune.

With so many diverse kinds of music covered on the album, the mix comes across as a slightly incongruous clash of pop oriented songs. The reason for this as stated by the band's leader Alex Stangl, is that the record covers material that spans their entire career.

The band has found that certain songs from their early days are still demanded by the live audience. And this band is one that listens to its audience.

"Trying to be as appealing as

by Don Rossiter

The "Councillors" are back with a new 12 inch E.P. taken from their summer release *Internationalists/Our Favourite Shop*.

Always assuring value for money on these E.P.s, The Style Council have included a newly recorded version of "The Lodgers" and a live B-side of the Council and guests featuring previous hits "You're the best thing" and "Money-Go-Round." It is hard to believe *Internationalists* is only the second LP released by this self-proclaimed "Best Pop Group in the World," having released a series of Mini-L.P.s to appease their legions of fans of fans in between albums.

Paul "the Cappucino Kid" Weller (gimme a break!) and Mick Talbot have expanded their lineup on each release, this time featuring the much-lauded vocal stylings of D.C.

Lee, former Wham! back-up singer launched into solo oblivion by Weller and Co.

I find it difficult to accept the angry and hip pop platitudes which dominate much of the album jacket, but there is no denying Style Council's pop sensibilities are finely honed. In England, where the pop song has been raised to an art-form, the Style Council's pop polemics reign supreme. The band produced catchy, socially relevant hits with Weller maintaining his position in the forefront of the British soul revival. The single featured on this E.P., "Shout to the Top," is already firmly entrenched in the U.K. Top Ten and represents perhaps the most accessible track on the *Internationalists* album.

This E.P. is recommended for diehard Council aficionados, but represents a rehash of their previous album product.

continued on page 13



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continued from page 2

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367 — CARS FOR SALE

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372 — LOST & FOUND

Whoever took blue McGill knapsack from lower campus field Friday afternoon: ring has great sentimental value—I would really like it back. Jill: 392-5973/845-2860. REWARD!

374 — PERSONAL

Looking to fill a void? Join the Daily... experience life without windows!

To the individual who came down to the Daily office looking for Colin with a message

from Elizabeth (the one from Cal.) — finally figured out which Colin you meant: was me (the person who doesn't start talking till after twelve). Why not come back after twelve some day and try again... Colin

Mick, Keith or Charlie, why haven't you returned my calls? I will be at PSU (5th Pine) Sat. Night. Let's ramble at midnight. Maggie T.

K.B.K. Thanks for the BUD! By the way — loved the perfume but NOT the leather. D.(J) R.

383 — LESSONS OFFERED

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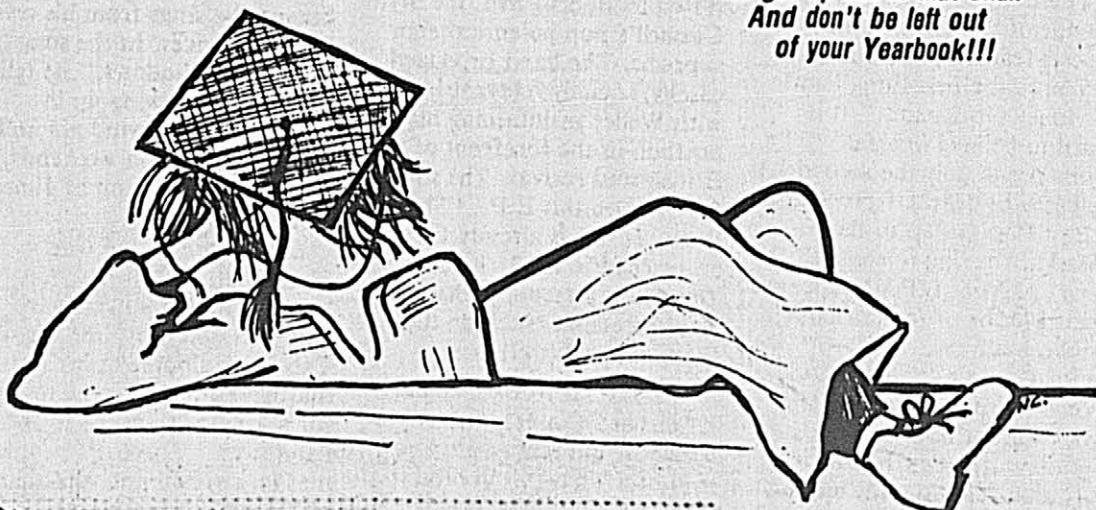
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continued from page 6

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COME WORSHIP at St. Martha's-in-the-Basement, 3521 University. Sundays at 10:30 am. Brunch follows. For more information call McGill Chaplain Chris Ferguson, 392-5890

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## 387 — VOLUNTEERS

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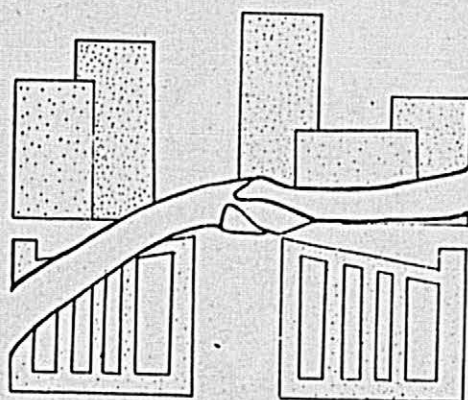
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# Miss of the spider woman

by Julian Samuel

*Kiss of the Spider Woman* spins its narrative and sexual-political web from a Brazilian jail cell.

We meet two men: Valentine, a lefty-progressive journalist; and Molina, a 'not too offensive to the gay community' gay who inadvertently challenges the homophobic straight, opening him to an acceptance of homosexuality.

Molina is portrayed with mild flamboyance. The film tries not to offend liberals in the audience; rather it wants to place the mind in its cine-web, so that the Spider-director can stun it. The Black Widow comes with sugar coated politics.

There is a film within the film. Molina reenacts scenes of a silly sepia-toned Nazi film — a cross between *The Night Porter* and *The Party*. According to the 'politically correct' journalist, the 'faggot' falls in to every interpretative trap in the film. He misses the film's anti-semitism, the slightly pro-Nazi quality. Our progressive journalist points out his faults with a cruel vehemence.

We cut back and forth between this sepia Nazi film and the jail cell. Infrequently, the lefty unwinds his memory-narrative of political commitment, shining ideals, prefatory acceptance of homosexuality, and his ideologically confused love affair with a middle class woman. Her advice to him is, as can be accepted, is to drop out of *The Struggle* and do safe record-review-journalism.

It is hard to knock this film. It tries hard to introduce sexual politics into main stream film. Pity.

*Kiss of the Spider Woman* is a bore.

Our homosexual turns out to be a spy — he is trying to get information from the straight, about his political movement. The straight can't see past the homosexual's roast chicken in jail pay offs.

Why use a gay to portray a spy. Why not a straight? After all it is more likely a straight would sing in jail than a gay. It is a straight system that is the root cause of all evil, is it not? If the world were full of lefty straights, would we have a less repressed world? This is one of the dubious political theories that the film hints at. The film's narrative struc-

ture does not bring sexual politics to foreground in a way which would make it possible to take a deep look at systems of political repression and forced heterosexuality and repressed homosexuality.

The juxtaposition with the straight male-female relationship in the sepia-Nazi cutaways does precious little to evoke an analysis of the homosexual-straight relationship in the jail cell. One gets the impression that there is supposed to be a reflective relationship between

the social relations within the sepia-Nazi film within a film and the current day situation in Brazil. This complex montage is a failed attempt at explaining sexual repression and fascist structures.

This main stream film makes one wonder why directors don't make films that seriously try to connect male-dominated sexual empires with the requisite homophobic bureaucracies.

*Kiss of the Spider Woman* only vaguely hints at these possible world links. It is a politically deformed and misarticulated film. The editing structure is predictable and cliché ridden.

Bertolucci's *The Conformist*, made almost 16 years ago, connects homophobia with fascism. It uses a structural coherence and moving sentimentality that makes *Kiss of the Spider Woman* look and feel under-developed.

# Film Society: takes dive for

by Sue Turgeon  
and Sue Molya

## Prologue

"Your camera movements are ugly because your subjects are bad, your casts act badly, because your dialogue is worthless; in a word, you don't know how to create cinema because you no longer even know what it is."

Jean-Luc Godard

## Act I, Scene I

In a recent interview with McGill Film Society President Kevin Davis, we attempted to uncover the reason for the lack of diversity in this semester's schedule of screenings.

When asked the purpose of the Society, Davis was at a loss for words. After a bit of pro-

mpting, he replied that the purpose is to "show films to entertain people."

## Act I, Scene II

Take a look at the list of films being offered to McGill students this year by the Film Society. You may notice that the films offered are overwhelmingly 'commercial' — the Hollywood style of filmmaking. The majority are either available on video or have been in first-run theatres within the past few years.

Davis claims many people (he includes himself), have seen these films at least once and would like the opportunity to see them again. He adds that, for this semester at least,

by Anna Asimakopulos  
and Donald Welkert

## MUTEKI SHA

The Muteki Sha Dance Company performance on Saturday night offered an exhilarating glimpse of recent dance innovation and experimentation in Japan.

Natsu Nakajima, Muteki's choreographer, producer and dancer offers a unique blend of minimalism with traditional Japanese movement. The evening was a qualified success and ended by bringing the audience to its feet.

Muteki Sha staged a single two-hour long dance called *Niwa — The Garden*. Nakajima describes *Niwa* as, "a forgotten garden, very small and very Japanese, this is the garden of my memory, my childhood...I created this work to see my own life, placing myself as a woman, sitting in the garden, looking at it grow old and fade away."

The dance consisted of seven different parts. It began with an inching, swaying figure holding dry flowers slowly making her way towards the stage center. Once there, she held them up above her head, and back arched she slowly turned around and around.

Another episode of the dance was a depiction of the central trauma of Nakajima's life. In her childhood during the Second World War, Nakajima was evacuated from the island of Sakhalin. To express this a dancer was transformed into a grotesque, fearful squatting figure with a baggage tag attached to her hair.

The different moods and episodes were created by the tiniest of hand movements,

and by the radical transformation of facial expressions.

Natsu Nakajima speaks of dance and movement as an abstraction that should go beyond daily movement, it should never be simply abstract movements without force or connection. She feels that physical expression requires an honest connection between emotion and body.

## MICHAEL MONTANARO

Michael Montanaro was first recognized as one of Montréal's more intriguing young choreographers in *Moment Homme*, Tangente's showcase of male choreography last fall. His work showed a skillful blending of technology and movement.

Unfortunately the elements in his latest work, the multimedia production, *East of Egypt* are not as well integrated. In *East of Egypt* the impetus for the dancers' movement always seemed to be external. The movement was loose through the joints and limbs, dancers threw and tossed one another and forced each others movements. This resignation to external force was the clearest theme in the piece.

The movement was interesting, it used space well and showed clear development, but it failed to sink in or sear the retina in the way that strong movement does. Physical risks were constantly suggested but never taken. For instance the falls and jumps

left my heart unquicken because — the dancers never relinquished control of their weight.

The main problem with *East of Egypt* was that the movement developed a theme that had no connection with the spectacles surrounding it.

*East of Egypt* was supposed to be, in the narrators words, "a walk in the desert across a dream." The dream began when a television stand folded down and converted into a bed with a neon headboard, a camel inflated onstage, a sheik walked across, and clouds of stage smoke billowed out to obscure the dancers and choke the audience. These snazzy effects created the dreamlike atmosphere. The dream theme acted as a frame for what

# Dance World





# Avant-Garde cash

The Society's main objective is to make enough money to break-even.

In past years, 'non-commercial' films were screened, but there was a low turnout. The Society lost money. He says he hopes that by screening "popular" films, the Society will not lose any money.

## Act II

The McGill Film Society is made up of four executives and 41 members so far this year. In the 1960's, when membership was at its peak, the Society had as many as 3,500 members, making it the largest university film society in Canada. With this overwhelming interest, the Society was able to provide film

workshops and a small library of film books and related periodicals.

But the membership has plummeted over the last few years. The cause? President Davis has some insights into the decline in membership. He says that the lack of interest is due to the emergence and availability of home videos.

However, despite the current trend towards videos, film is still an important and popular medium. Take, for example, the large turnout at the last Montréal World Film Festival, as well as the growing Independent Film Festival held every October in Montréal.

## Act III

There is no one person to

blame for the Film Society's situation. Because of a lack of student support or interest, the Society has been forced to show a certain 'type' of film that it believes will provide the money needed to run the organization. In doing so, they have alienated a large segment of the McGill population.

## The Ultimate Act

Film is an art form, and like any other art form, it has the power to communicate, educate and inform, both on emotional and intellectual levels. It follows that the Society should present films which allow some room for reflection on socio-political issues.

However, it seems to Davis that this is not as important as seeing the *Karate Kid* ("a high school student learns karate to defend himself from a gang of bullies") over and over again.

Instead of being a group of people who appreciate the importance of cinema, the 1985 McGill Film Society has become a business.

## Epilogue

If you are feeling at all depressed because you won't see any Truffaut films soon, why not join the Film Society and revive the somnambulist members already there. Go to room 432 in the Union Building (392-8934) and sign up. This entitles you to help choose next semester's schedule of films.

# Women Speak through Studio D

by Susan Petersiel

In a world where women's roles are constantly changing, a strong voice for women is necessary. The National Film Board of Canada has accomplished this with Studio D, a film unit run completely by women.

The studio was created in 1974, after an enthusiastic response by female audiences to two film series "Working Mothers" and "En Tant que Femmes." Kathleen Shannon was put in charge of the studio, and has remained in that capacity ever since.

The members of Studio D want to bring female perspectives to pressing social issues of today. They also think it is important that women be trained in film crafts and be respected in the field of filmmaking.

The films *Not a Love Story* and *If You Love This Planet* were both produced by Studio D, and both illustrate the abilities of Kathleen Shannon and her crews, who are not afraid to tackle any issue, be it pornography or nuclear war.

Recently, the studio has made films such as *Abortion: Stories from North and South*, a cross-cultural view on the

women between 1941 and 1971, in order to prevent miscarriage. While there is no evidence that the drug was effective in its intended capacity, harmful effects to DES children have been discovered.

Four years ago, at the age of 20, Harriet Simand was diagnosed as having a rare form of genital cancer. She also discovered that her mother used DES during her pregnancy. Although the drug is rarely this harmful, many DES children have discovered problems such as changes in the reproductive tract.

Along with her mother, Simand started Canada's first DES action group. NFB filmmaker Bonnie Andrukaitis, herself a DES daughter, contacted the group for personal information. She also found a great deal of material useful for a film on the subject of DES.

**DES — An Uncertain Legacy** not only deals with the life of a DES daughter (Simand), but it also concerns the responsibilities of drug companies and of the government, and the rights of the health care consumer. For these reasons, this film, and others by Studio D are certainly worth seeing.

med like 'gratuitous stage effects, whereas it was quieter bits of video that supported the themes in the movement. Occasionally Montanaro uses his props, especially the leo, to support his movement. The music (by Ed Eagen and Michael Montanaro) was particularly well-integrated. It is performed onstage with dancers as vocalists. The smoothness with which the performers passed from singing to dancing was impressive. The movement showed that life we are tossed and shoved, manipulated violently. Our eyes may seem free but they are shaped by outside destructive forces, in the same way that one dancer is manipulated by another.

Unfortunately, Montanaro has more often merely seduced by clever technology and could not create a framework to sustain it. The dances richest themes were abandoned as he went off on technical tangents.

## TANZTHEATER WUPPERTAL

The principal coup of the Montréal International Dance Festival is that it has brought Pina Bausch to Montréal. In the last few years, she has rapidly risen to stardom both within and outside the dance world with films devoted to her work as well as newspaper and magazine articles.

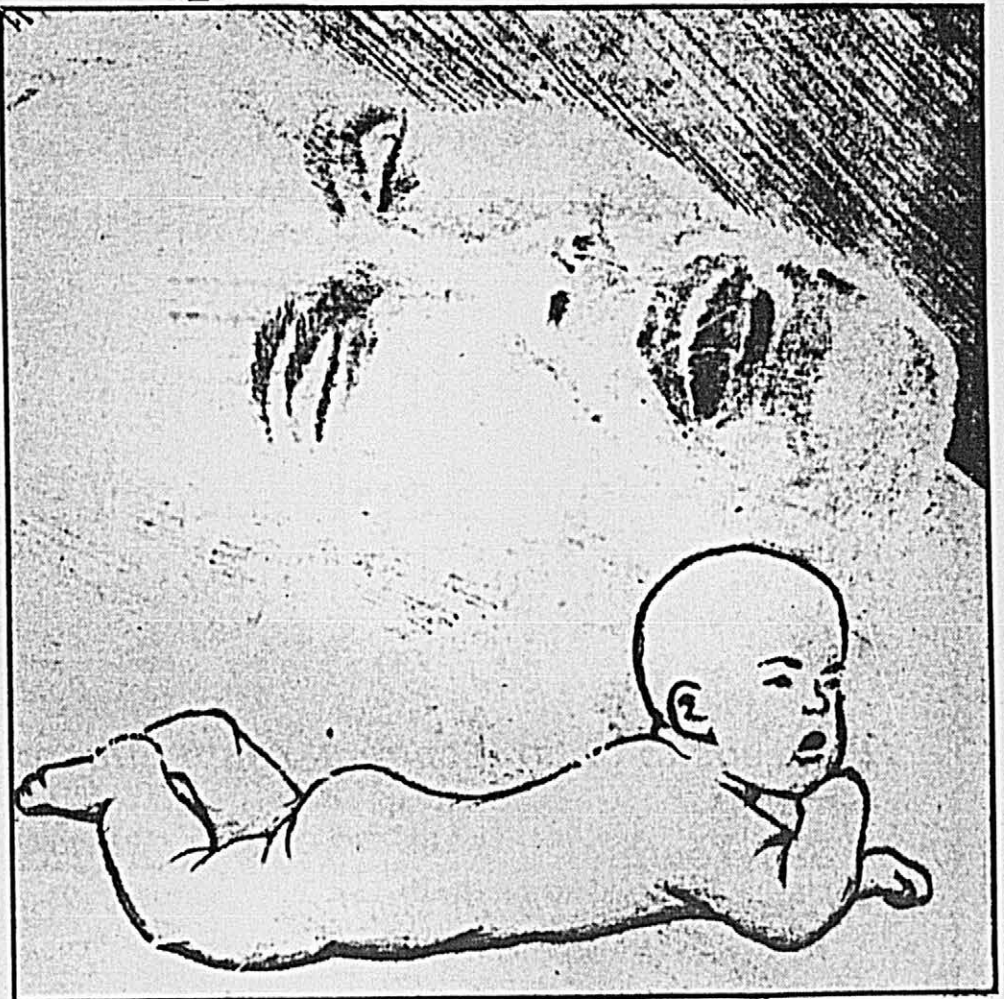
Tanztheater Wuppertal, with Pina Bausch as artistic director and choreographer, presented *Kontakthof*. One of the rarest and most representative of her works, *Kontakthof* showed why her work fascinates so many. *Kontakthof* is her exploration

of the gestural essentials of cruising — she looks at the way the sexes deal with each other. Dancers bare their teeth, show off their chests, asses, legs and feet as if they were at a horse auction. They hide their real viciousness beneath a veneer of manners, sneaking in blows and pinches while maintaining their surface politeness.

She uses a scene of a couple stripping for each other to make us aware of our fear of baring ourselves. Showing how a process that should be fun such as shedding our burdens as a prelude to delight, is made to be a terrifying chore, required but not enjoyed.

One of the most frightening scenes in *Kontakthof* has a group of men in full evening dress surrounding a single woman. They touch and push her whole body, gently but without emotion, insidiously buffeting her body until she becomes a puppet in their hands. It makes clear one of the most painful aspects of rape — the absolute loss of privacy, dignity and control, the invasion of uncaring, curious hands.

The material that Pina Bausch uses is not new — it treats problems that we are all aware of. What is extraordinary is the way she treats the problems. She uses everyday movement, drawn from our gestures that is never distorted or magnified, and is changed only in its distillation, the extraneous twitches and jerks are taken out. Pina Bausch feeds us her message in her own gestures so that it speaks to us as we speak to each other.



subject, and *Speaking Our Peace* about female experiences and feelings concerning war.

month is a film entitled **DES — An Uncertain Legacy**. DES (diethylstilbestrol) is a synthetic female hormone which was prescribed to pregnant

The film will be shown at the NFB cinema, 200 Dorchester Blvd. W, on October 1 and 4 at 7 and 9 pm. admission is \$2.00. For information on the films, phone 283-4753.

For more information on DES, contact DES Action Canada at 482-3204.



## ...MSS hike

continued from page 3  
renovation and computer systems, and the other \$3,000 will come in exchange for advertising space in the *McGill Tribune*.)

"If the motion was turned down," said Joli-Coeur, "I would have been there for 15 hours a week instead of 40. The motion allowed me to ac-

complish a lot this summer."

Kaler agrees on this point: "The Executive Committee should certainly be paid over the summer. If you don't pay them, you'll limit participation in the executive to people who have independent incomes. In the interests of egalitarianism, paying them is O.K."

It is not that the Executive

Committee was employed over the summer, but the way in which that employment was obtained that has raised questions.

Even though all seem to agree that the Executive Committee did achieve a great deal during the summer, Kaler emphasized that "while no formal guidelines exist for conflict of interest situations, I would hope a sense of fairness and ethics would guide people's conduct in these matters. In the meeting of April 18, it was a little disappointing."

Staff meeting today, 17h00

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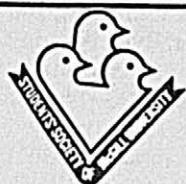
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Union Room 406/7  
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Yearbook Staff  
for OLD McGill '86



# JazzspinsJazzspinsJazzspinsJazzspinsJazzspinsJazzspinsJaz

by Stephen Solyom

Egberto Gismonti is a graduate of the John McLaughlin/Paco de Lucía school of folkie-spanish style jazz. Together with percussionist par excellence Nana Vasconcelos (he's played with Pat Metheny and the like), he recorded *Duas Vozes* last year at Rainbow Studios in Oslo.

As with most other Scandinavian recordings, the sound is very clear, and has a nice ambience which the music struggles to live up to.

This album doesn't sound all

that much like jazz; it sounds more like a hybrid of Laurie Anderson and Barney Kessel. The emphasis here is equally divided between percussion and guitar, resulting in a mellow, tinkly recording, well-suited to listening by the fireside on cold winter evenings.

With the exception of just two of the eight tracks, the cuts run about seven minutes in length. There are some gentle melodies, and on a couple of cuts Gismonti plays piano and flutes, giving the music a Peruvian sound. This is nice

background music, but if you're looking for music which goes somewhere, this isn't it.

There really seems to be no progression to any of the music on the album. From beginning to end each track sort of sits there, meandering and directionless; relaxing but not particularly exciting. The only other bothersome aspect of the recording is that Vasconcelos does have some odd vocal quirks. On one cut he sounds like a mosquito flitting from speaker to speaker and one is constantly tempted to swat something while listen-

ing.

Still, if you're looking for a nice, relaxed guitar album, this is as good as any, and much

better than Larry Coryell's transcriptions of classical orchestral works.

1010 Sherbrooke W.

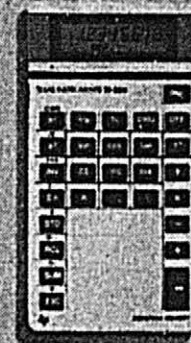
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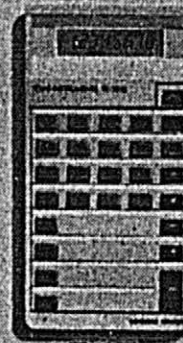


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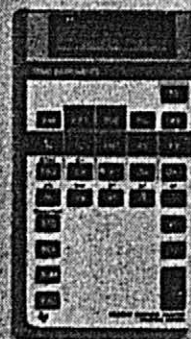
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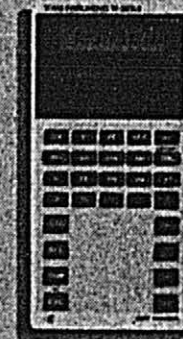
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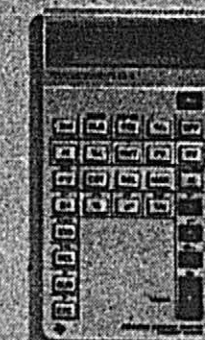
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continued from page 3

"I think engineers are frustrated because there aren't enough women in (their) department. So when they get

## ...campuspeak

together there isn't efficient functioning of social interaction, and that's why they come up with these ludicrous songs."

S. Pearson  
Graduate Arts

"I think it's just in fun. It's not meant to hurt anybody, and I don't think anybody should take it to be derogatory."

Pierre Pavlenyi  
Eng. U1.

"I understand the spirit in which it was written. I don't think the intentions were evil. Nevertheless, it does portray women in a bad light and I don't think that's such a good thing."

T. Klinger  
Arts U3.

"It reflects badly on them, they are kidding themselves if they don't see what they are writing because not only does it give women a bad stereotype, but them as well."

Dana Trubi  
Arts U1.

"I'm shocked. I'm surprised that something like that is accepted amongst supposedly educated people, and I'm appalled that this is kept as a tradition...a tradition of hatred."

Judy Zelles  
Arts U2.

*These comments were randomly gathered from different areas around the McGill campus. No preference was accorded to any specific group or faculty. However, Arts students seemed more readily available for comment. Further comments regarding this or any other issue can be directed to the Daily office.*

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If you are interested in this position or want further information, please contact Melinda at 392-8955 or in the Daily office (Union building, room B-03).

## ...BAMBOO

continued from page 5  
possible" is as close to a motto as Stangl would get when interviewed about the show.

To achieve this ingratiating goal Stangl says that the show tomorrow night will be an energetic one, hopefully with lots of dancing on the crowd's part. The audience can expect "A thin line between pop and serious music...that should target a college audience."

The match with the Spoonss should be a good one as the bands seem to be of a similar mold. The Spoons as well as Bam Boo have a certain international flavor to their music. Stangl cites The Jam as a major influence on his song writing. This will be evident at the show where the line-up will include sax, keyboards and a liberal amount of guitar.

Ultimately Stangl and his group are "positivists and realists", they play from the heart and try to keep the performance as emotional as possible. Stangl maintains that this project represents his way of life; "It's a Rock n' Roll band...honing the act, and taking it one day at a time."

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8. Knowing that you are neither a prisoner of your past nor a slave of your future.
9. Self-respect, spontaneity, self-confidence and self-assertiveness.
10. Conclusion.

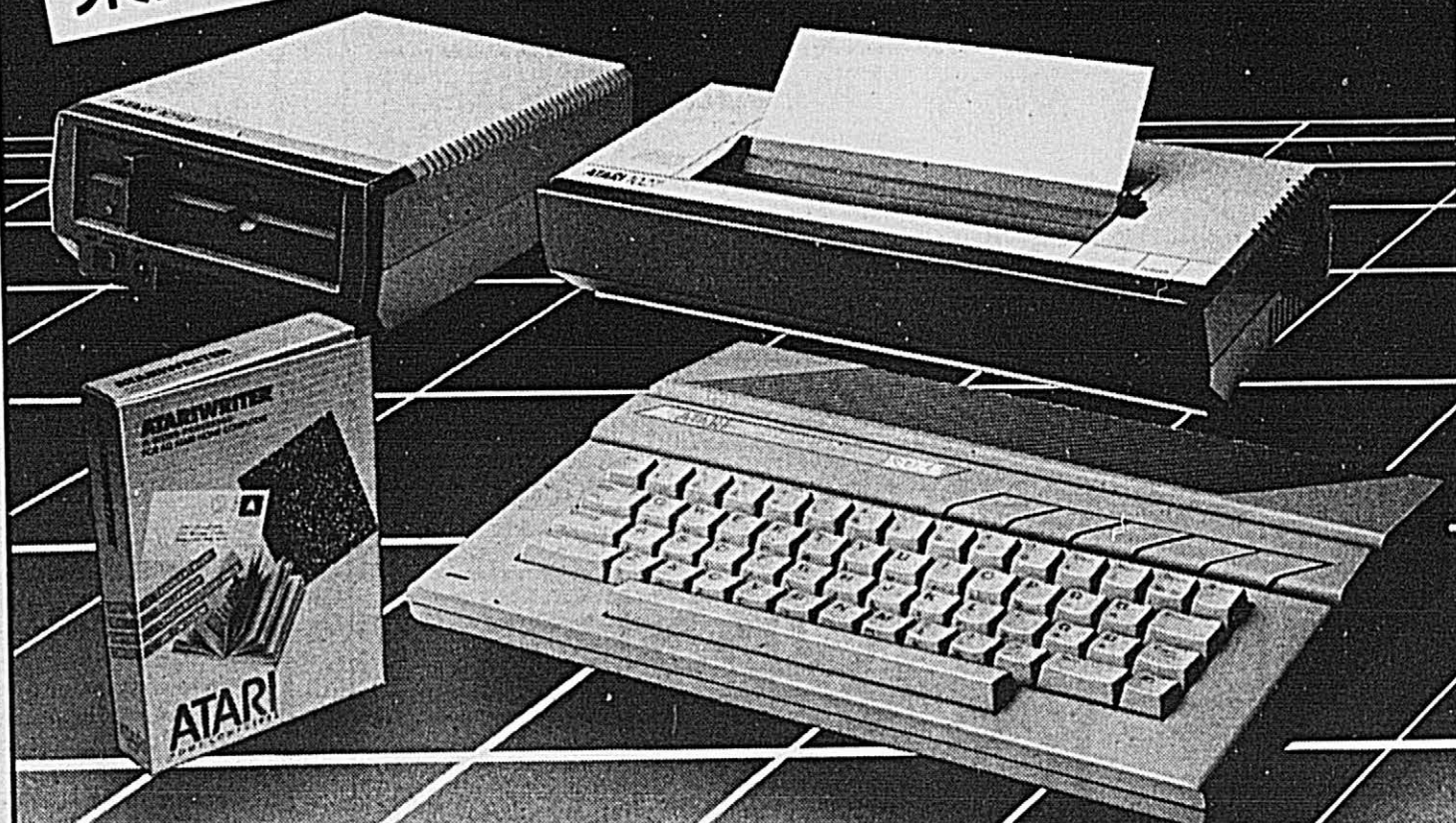
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Staff meeting today, 17h00 in the Daily office.  
Engineers Like Women

Supplement Meeting Friday, 14h00 in the Daily Office.

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## events

**Thursday**  
 McGill Project Ploughshares and the Women's Union present *Speaking Our Peace* the new NFB production with co-director Bonnie Sherr Klein, 19h30, Lea 26.  
 CFRM News Department General Meeting, Union B06, 17h30. All welcome.  
 Kappa Kappa Gamma Dinner at Kappa's, 18h00, 526 Milton. Info.: 286-1318.  
 McGill Christian Fellowship Evangelist J. John speaking, 11h00-15h00. Info: 697-8750.  
 AIESEC McGill presents *Career Day '85* Come meet company representatives to discuss future career opportunities. Union Ballroom, 10h00-16h00.  
 McGill Film Society Action '85 and the ASUS, presents *War Games*, 20h30, Lea 132. Admission is free.  
 PSSA Wine and Cheese Party, 13h00-15h00 in PoliSci Lounge, Lea 429.  
 Agnes Herzberg of the Imperial College of Science and Technology, London,

will speak on *Inner and Intra Block Analysis and Nearest Neighbour Balance in the Design of Experiments* 16h00, Burnside 1205.  
 Old McGill Yearbook '86 First General Meeting, 17h00, Union 406. Info.: 932-8990.  
 Student Society Council Meeting, 18h30, Lea 15.  
 Detour Tonight Twist Shandy and Brown Cows special this week at residence's weekly dance pub. Top of University St., 21h30.  
 McGill Photographic Society general meeting, Union 107-108, 19h00. Info.: 392-9822 or 9843.  
 Network Alternatives Hyde Park — open forum for debate and discussion — 13h30, outside Redpath Library. Info.: 392-8976.  
 Terminal Sunglasses and the Paisley Way-outsat Le Steppe — 5175 Park Ave, tonight through Saturday. Hey Kids! Bugging off to Toronto tour. Go ahead and pay them to leave town. Amnesty International general info/orientation meeting with John Johns from the Membership Education Task

Force, Lea 232. Info.: 722-9618.  
 McGill Crossroads orientation meeting. Presentations by McGill students who have volunteered in Cameroon, Kenya, Singapore, Suriname and Costa Rica. Union 425-426, 19h30. Info.: 482-2626.

**Friday**  
 McGill Film Society presents *Dr. Stangelove* 20h00, FDA Auditorium. Admission: \$2.00.  
 Sigma Phi International Fraternity, information and recruitment meeting. 12h00, Union 108. Info.: 486-8225.  
 Kappa Kappa Gamma Cat in the Hat lunch. 526 Milton, 12h00. Info.: 286-1318.  
 The Spoons in concert. Union Ballroom, 21h00. Info.: 392-8926.  
 Robert J. Smith will speak on *Japanese Women Then and Now*. Lea 321, 15h00.  
 History Students' Association first general meeting. 15h00, Lea 808. All History students are urged to attend.  
 St-Mattha's-in-the-Basement. Films, popcorn & discussion. Free. 19h30, 3521 University. Info.: 392-5890.

Zeta Psi Fraternity Pre-game happy hour. 3483 Peel, 17h00-19h00. Info.: 286-0308.  
 Dialogue on Ideas: a student discussion group. Topic for Friday: Realism in Art. All welcome. 3495 Peel, top floor, 15h00.  
 Simulation Games General Meeting for all interested in D&D, Union 412,

14h00. Regular Wargames meetings Fridays at 18h00. All welcome.  
 Islamic Society Friday prayer at 13h15, Union 301. Welcome Party same place at 17h00.  
 Test Anxiety Group now forming at the McGill Counselling Service. Six weekly sessions to help you relax and concentrate on exams. Phone 392-5119.

## STE-MARTHA'S IN-THE-BASEMENT Second Annual Film Night

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Friday, Sept. 27, 7 p.m.

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- Dictionary of Marxist Thought—Bottomore

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|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------|

Friday, Sept. 27, 1985  
2 p.m.

Moyse Hall Arts Building



## "'ANDROID' WILL PUT A SMILE ON YOUR FACE!"

The film has imagination and the actors have a grand time hamming it up—especially Klaus Kinski as the outer-space Dr. Frankenstein. Made by a talented new director named Aaron Lipstadt, 'ANDROID' will put a smile on your face while reminding you that young ideas are still possible in an overworked genre."

—Rex Reed, N.Y. Post

## "A FUNNY, VERY ENGAGING MOVIE,

offbeat but on target."

—David Elliott, USA Today

## "FIRST-RATE ENTERTAINMENT.

'ANDROID' is a jim-dandy science-fiction movie with a brain, a sense of humor and an offbeat plot to please non-sci-fiers as well.

What distinguishes 'ANDROID' is that it's more than gadgetry, its characters are three-dimensional, its hero is sweet-natured and charming and its story is an absorbing one."

—Judith Crist, WOR-TV

## "DON'T MISS 'ANDROID!'"

An inventive, humorous sci-fi fantasy."

—Stephen Schaefer, Us Magazine

## MEET MAX

14

He's a little over five years old.  
He's just met his first woman.  
It's time to get down to Earth.



**ANDROID**  
A DIFFERENT KIND OF SCIENCE FICTION.

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Nightly 7:15 & 9:30

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## An ad for Paragraph

To the Daily:

In your article in the 18 September 1985 issue on the McGill bookstore you give the impression that university professors can't order their books from commercial bookstores. This is not the case. As many Montréal professors are discovering books for courses can be ordered from commercial bookstores.

This bookstore has accepted orders from professors as late as two weeks before classes start. Also, we re-order books if we sell out of a title and if there is sufficient demand for it.

Richard King and  
Jonathan Penney of  
Paragraph

## Some engineers not part of the tradition

To the Daily:

After reading "Not a Love Song" in Monday, Sept. 23rd editorial of the *Daily*, an article concerning the traditional engineering songbook, I felt distraught that the engineer's bad reputation has been reinforced once again. I think that special attention should be given to the words "some engineers" used in the article, if any in reference to the engineers "encouraging violence against women." As an engineering student who spends most of his studying and socializing with other engineering students, I can truly say that I do not know one person who believes in encouraging, or for that matter, practicing violence against women.

In closing, I would like to say that the majority of engineering students are fine people who work hard at school to become engineers, a profession that plays a very important and respectable role in our society. Engineers as a whole do not reserve the disrespect they receive because of some lingering traditions that few engineers agree with and are tired of being haunted with.

David Rersulla  
U3, B. Eng. (Mechanical)

## The New Olde Engineering Songbook

To the Daily:

Now gather round and you shall hear the terrifying story of a nameless engineer. Nameless by protocol, but don't forget this, this (rightfully) nameless creature really exists.

"Not a Love Song" was the topic of call, at the 'apex' of residence life, Bishop Mountain Hall. Across sexes and all faculties was the songbook discussed, and almost unanimously met with disgust. But there were a few whose faces lit up with a smile and laughed that the publicity made it even more worthwhile. It was one of them who is engrained in my mind as the worst excuse for humanity I hope ever to find. He left holding the *Daily* page for all to see, and as he walked leering, he exclaimed proudly, that which made my blood run cool, and my pen hand hot, quote, "Engineers rule!" "Rule what, Dr. Jekyll?" I wanted to jeer. But your article made that all too clear. What frightened me most as I heard him pass, were the girls in his wake who honestly laughed

anonymous  
U1 Arts,  
McConnell Hall

The writer of this letter asked to remain anonymous, due to possible repercussions in the residences.

## Not a Love Song found enlightening

To the Daily:

I found your editorial today very enlightening. I am new at McGill, and had perused through the "official" engineering handbook and songbook distributed by the EUS. Its contents were relatively innocuous, at worst mildly inoffensive. I am, however, offended by the content of the songs printed in your editorial and by the disclosure that these songbooks were distributed only to male engineers.

It would be interesting to know where the funds for the publication of these "ditties" came from (EUS members, please clarify...).

Perhaps I am overly sensitive (or lack a sense of humour) but I find these songs disgusting and tasteless. I may be in the minority. I was appalled at the hostile (often immature) comments made by the students regarding the editorial. Not once did I hear a comment in praise of or in accordance with the *Daily's* editorial.

I can only hope that I am one of a sound majority.

Anonymous  
U2, Engineering

Name withheld due to possible repercussions within the engineering faculty.

## Scurrying men self-defeating

To the Daily:

In the September 23 issue, the lead story on the Women's march ("Seizing safety at night") quoted one demonstrator as follows: "It was a delight to see men scurry away as we marched." It was implied that this was somehow a success, a positive thing. Is such vindictiveness what the Women's movement is about? What success is such a negative approach likely to bring in improving opportunities for women? Hatred (of men or any other group) is a dead end. It is self-defeating. Women's organizations are undermined by the bitterness of a few. The enemy is within. Let us look inside before adopting the rhetoric of hate.

But perhaps I have taken one person's comment too seriously, as symptomatic of something deeper? If so, I must apologize to that person. If not, then I think some reflection on one's motivation is needed.

A. Dysart  
Medicine, U1

## Students forever?

To the Daily:

I was just wondering if they call themselves "McGill Students for Life" because they can't graduate. Your help in this matter would be appreciated.

Thank you,  
Frank Young  
U3, Film and  
Communications

## Engineers Like Women

There are too many unjustified criticisms and generalizations to explore in a short space. All readers must have noticed that the foul language which permeated the editorial was relatively absent from the engineering songs quoted, for instance. Primarily though, the analysis of the songs hence the male engineer, hence men, was terribly short-sighted.

The engineering songs are offensive and at times degrading — there is no question of that. They do not, however, reflect in the least a desire to gang-rape women, nor a vision of a woman as a "penis motel" or a "life support system for a cunt." On the contrary, they reflect upon the emotional immaturity of the engineer, who is trying to come to terms with his fears and confusion with regard to women.

In the same way that teenagers rebel against the society to which they must eventually conform — by becoming punks and keeping the crowds at a distance — so the engineers verbally rally around the object of their fears and keep it at bay with humiliating songs. They are not songs of hatred, but of embarrassment at their own incomprehension of the complex sexuality of womankind.

To associate such concepts as misogyny and "cock power" with the songs and the engineer is circumstantial and false. They do not hate women. They do not want to hurt them. They are testing the less attractive limits of their strange fear-and-desire dilemma, which is common to both men and women.

Perhaps if the engineers sang directly about the myth of the "toothed vagina" it would be more obvious that there seeming aggression is directed at themselves, and not at the women they desire — but through their own devices alienate.

Leld R. Montin  
B.Sc. U3

## Nightmare

To the Daily:

Pre-registration day at McGill: the long awaited dream of becoming a McGill student has been realized. You look forward to your courses, and classes filled with new faces and McGill professors. But suddenly the nightmare begins. Your adviser has no time for you. Then when he/she decides to do you a favour and arranges to meet with you, you walk out of his/her office more confused than ever, but certain that you have been advised to do the right things. You struggle through line-ups and complications, but you survive registration somehow. Classes begin, and within a few days you realize you have to re-organize your entire schedule. Now there are more trips to empty advisers' offices and to unsmiling faces who have to sign your hundreds of papers. If advisers are hired by the university, it is assumed that they are competent, informed people and that they care about their advisees. Often, however, these qualities give way to a cold and rushed attitude.

Well you survive the first year, and you figure you've learned enough to deal with the bureaucracy of this wonderful institution as your next year commences. Well, you're wrong! We're in our third year now, and things are just as they were first year. No adviser to be seen, and required courses that conflict.

We sat in class today for 15 minutes before we decided it would be best to go and investigate the case of the missing prof. All we could discover was that no prof was available to teach the course and that the latter had been cancelled. Of course, nobody was at fault. Were there any alternatives? Yes, one, but to our great disadvantage. (Fortunately, this problem now seems to have been resolved.) However, considering the reputation of this university and the money we pay for the education we are supposed to receive from it, we don't feel it would be too much to ask that advisers, profs and faculty members learn how important communication and organization is, and that these same professionals recognize that students are people also, and they need to be helped, consulted and informed.

Daniela B.  
B.Ed U3  
Sandy L.  
B.Ed U3  
William S.  
B.Ed U3

Ed. Note: Last names were withheld at the students' request.

## Contraception not able to reduce unwanted pregnancies?

To the Daily:

In response to the September 23 letter to the *Daily* submitted by the Women's Union regarding the McGill Students for Life, we'd like to make three things clear:

Firstly, we took the Women's Union members' suggestion regarding the placing of contraception information in our future displays quite seriously, holding several meetings to discuss just that topic. However, we found no evidence for the opinion that making contraception widely available would reduce the number of unwanted pregnancies, or abortions performed. We did prepare a handout though, presenting our stand regarding contraception, and this has been available (and will continue to be) at all our information tables and other events since Activities Night.

Secondly, our focal point is not simply abortion. We also address the issues of infanticide, euthanasia, and attitudes toward those people whose lives might seem to others to be not worth living.

Thirdly, we would appreciate it very much if the individuals for the letter concerning us identify themselves as is usually done in letters to the *Daily* (which requires name, faculty and year) instead of using the anonymity of an organizational name,

sincerely  
McGill Students for Life  
Gerl Ann Willan  
B.Ed. U2  
Ademar Rakowsky  
M.Sc. U2  
Richard Moore  
Eng. U3  
Sarah Ettrich  
M.Sc. U1  
Mark J. Pilon  
M.Sc. U3



# WHAT'S HAPPENING AT HILLEL?

## THE MAIN

Thursday, Sept. 26, 5 p.m.

On this night Hillel turns back the clock to the '60's & '70's for some fun there's no admission price. The deli will feature smokemeat, steamies, french fries and other surprises all at '60's prices.

Drinks—25¢  
French Fries—50¢  
Smoked Meat Sandwiches—\$2  
Pickles—25¢  
Karnatzl—50¢

## ONEG SHABBAT NEW WORDS FOR A NEW YEAR

Hillel is having an Oneg Shabbat on Friday, September 27 at 6:00 p.m. New Words for a New Year is the topic of the Poetry reading which will feature Howard and Marilyn. The admission for the evening is \$4.00 which includes a meal. The program will be held at 3460 Stanley St.

## HARVEST MOON DANCE

Saturday, Sept. 28 at 9 p.m.  
Shomrim Laboker Synagogue  
6410 WESTBURY, corner Plamondon  
\$5 in advance, or \$6 at the door  
For further information call:  
Tyra 845-8171 or Jeff 849-7492

3460 STANLEY ST. FOR INFO CALL HEIDI 845-9171



**Supplement Meeting Friday, 14h00 in the Daily Office.**

**Staff meeting today, 17h00 in the Daily office.**

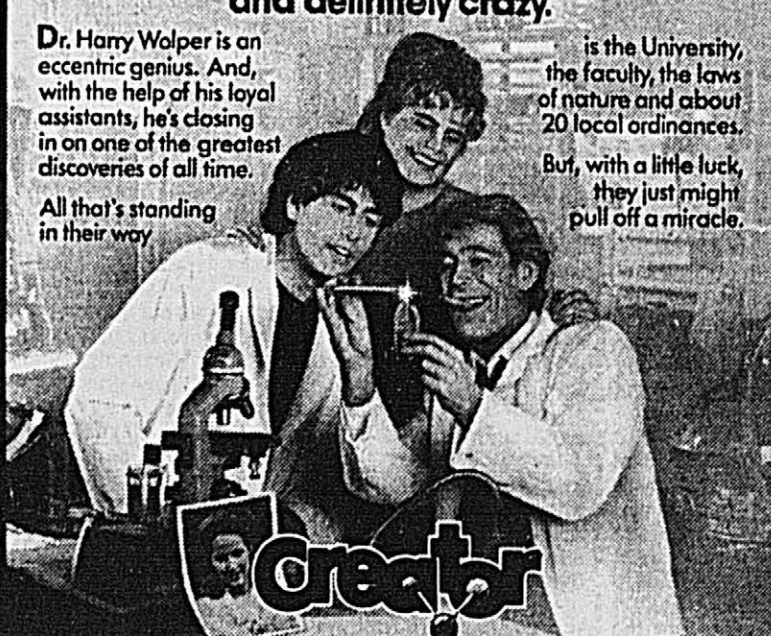
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is the University, the faculty, the laws of nature and about 20 local ordinances.

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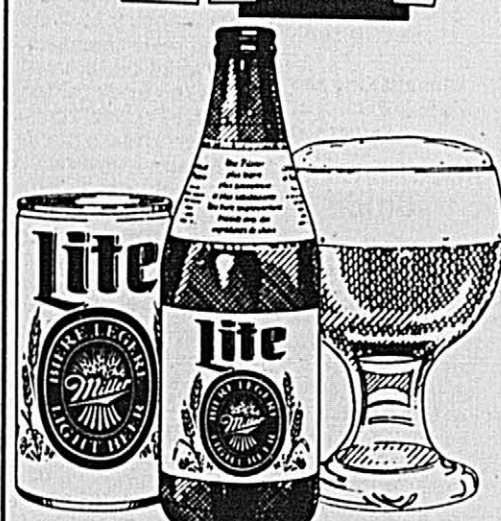
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Former Ambassador to U.S.S.R.

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Disarmament"**

Thursday, Sept. 26, 1985  
4 p.m.

Moot Court

Faculty of Law



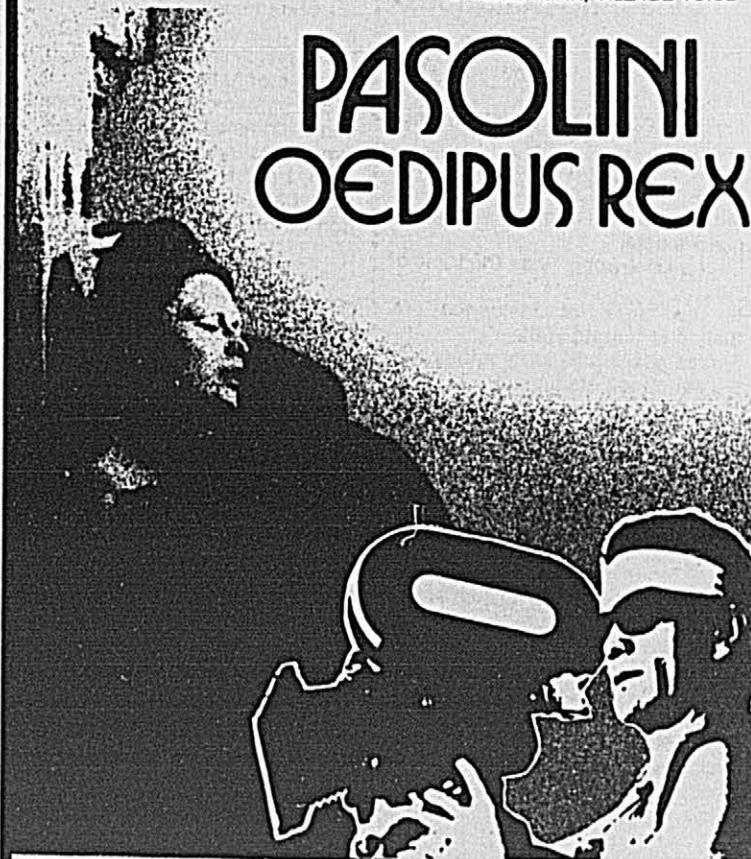
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